

## PRODUCTION STAFF

COSTUMES—LILLIAN IKEDA, DELPHIA PLAISANCE, MEREDITH STEINHAUSER, JANE SUGIYAMA, FRANCES TATAI, ANN TOGAWA, GRACE YAMADA, PAT YOUNG

PROPERTIES—MISAO TOKUHISA, LEORA KOIKE

HEAD USHER—WALTER YOUNG

STAGING—NANCY ARAKAKI, LLOYD BUCKWALD, NORMAN DAVISON, RICK KIRSCHNER, FRANKLIN LIU, TAKEO MIJI, MARY ALICE NOBLE, OWEN SHEETS, GARLAND THOMEN

PUBLICITY—MAYBELLE NAKAMURA; assisted by MASON ALTIERY, SHELDON BREN, DIXON INCE, JANET KIMURA, JAMES MISHIMA, CHARLES NORTH, CHARLES SONODA, LLOYD SUYAMA, ROY UEJIO

BUSINESS—WALLACE AKIYAMA

THIS GROUP HAS BEEN ASSISTED BY: Robert Amai, Marge Andrews, Ronald Bright, Colette Carter, Janet Chun, Norman Davison, Charles Foresman, James Hara, Melvin Ho, Winifred Ing, Walter Konishi, Mildred Kurata, Loretta Look, Robert Lum, Juanita McAnnally, Vivian Mow, Maybelle Nakamura, Mary Alice Noble, Nora Oie, Gary Schlemmer, Helen Topham, Nancy Westropp, Elaine Won, Pat Young; and by the classes in Dramatic Production (Drama 150) and Theatre Practice (Drama 200).

## THEATRE GROUP COUNCIL

Wallace Akiyama  
Hedwig Billaber  
Sheila Cruickshank

Norman Davison  
Charles Foresman  
Maybelle Nakamura  
Russell Sowers

Misao Tokuhisa  
Joan Waite  
Walter Young

Lucie Bentley, Earle Ernst, and Joel Trapido (Directors)

The Theatre Group wishes to acknowledge the assistance of others, including both students and members of the faculty and administration, who have helped make this production possible.

## COMING EVENTS

The University Theatre is planning to show a group of foreign films in January. It is expected that the first of these will be the widely acclaimed French film *Forbidden Games*.

The third production of the Theatre Group will be Eugene O'Neill's comedy *Ah, Wilderness*, scheduled for February.

The Spindrift Players will celebrate the holidays with *A Christmas Package of One-Acts*, performed at the Spencer Garden Theatre, 418 Keaniani Street, Kailua, on December 4, 5, 6 and 10, 11, 12. Everyone is invited, and in keeping with the openhandedness of the season, there will be a calabash offering.

As its second production of the year, the Honolulu Community Theatre will present *Romeo and Juliet*, which will be played, Wednesday through Saturday, from January 20 to February 13.



THE  
UNIVERSITY  
OF  
HAWAII  
THEATRE  
GROUP

A FACULTY PRODUCTION OF  
CHRISTOPHER FRY'S

*The Lady's not for Burning*

FARRINGTON HALL  
December 4, 5 and  
9, 10, 11, 12, 1953

THE UNIVERSITY OF HAWAII THEATRE GROUP

presents

A FACULTY PRODUCTION OF

THE LADY'S NOT FOR BURNING

by

Christopher Fry

CHARACTERS

(in order of their appearance)

RICHARD, <i>an orphaned clerk</i>	LOUIS STEED
THOMAS MENDIP	JOHN STALKER
ALIZON ELIOT	PATTY HUDSON
NICHOLAS DEVIZE	MASON ALTIERY
MARGARET DEVIZE, <i>mother of Nicholas</i>	LUCIE BENTLEY
HUMPHREY DEVIZE, <i>brother of Nicholas</i>	JAMES LINN
HEBBLE TYSON, <i>the Mayor</i>	CARLETON GREEN
JENNET JOURDEMAYNE	ENID BEAUMONT
THE CHAPLAIN	JOEL TRAPIDO
EDWARD TAPPERCOOM, <i>a Justice</i>	GROVE DAY
MATTHEW SKIPPS	JOSEPH SMITH

SCENE: *A room in the house of Hebble Tyson, Mayor of the small market-town of Cool Clary.*

TIME: *1400 either more or less or exactly.*

Act I: *Toward the end of an April afternoon.*

Act II: *About an hour later.*

Act III: *Later the same night.*

The Production designed and directed by EARLE ERNST

Technical Direction by ROBERT VOGELSANG

Costumes by HEDWIG BILLABER and DAVID GUILLAUME

Prompting by HARRIET JOHNSON

CONCERNING POETRY IN THE THEATRE

Into the glittering constellation *British Theatre* has flamed  
A saltatory sun: coruscant, multichromatic Christopher Fry,  
His orbit of synclinal music ringing with the remote  
Lyricism of the spheres and, as well, the scarcely less noble,  
Though more easily transcribed, melodies of spoken English.  
Shakespeare had a verbal virtuosity too, ranging from  
The trachyloquacity of the man in the street to the more  
Intricate, rhythmic light and shade of that man  
In the stars, the poet. But later generations  
Of the English stage, without so much as a palinode,  
Forsook poetry, linguistic luxuriance, and the opulence of imagery.  
The language of the theatre became as homely and comfortable  
As an old shoe and, in our time, a good deal shoddier.  
Actors and playwrights accepted the stricture  
Of the colloquial, the triumph of *paucis verbis*:  
Passion titubated in monosyllables,  
Love, grown tongue-tied, balbutiated abominably,  
While the vast interior world of man,  
Straining heroically, achieved ultimate self-revelation  
In a cryptic hiccup. The incubus of everyday speech  
Slipped into bed with the theatre and, refusing to play  
A one-night stand, settled down to a  
Long run. In this circumstance, the prostrate, anhelous  
Theatre lacked breath to cry for help. Being  
A practical girl, she raised her voice only  
To have food sent in from the corner grocery or,  
After a long, sordid winter night, to call  
The laundryman. Somehow she managed  
To keep alive and made herself understood  
By the tradesmen she dealt with. What need, after all,  
Of iambs for Hedda, spondees for Sadie Thompson,  
Or dactyls for the Dead End Kids? There were a few who cried  
Rape and agitated for the Word Restored;  
But the misalliance had gone on so long, most people  
Thought they were married. Lately things have turned for the better.  
True, there's still the heigh-ho for literal language,  
The nonny, nonny for unambiguous Newspeak,  
But Eliot delicately treads the borderline  
Between afflatus and poetry for the pit,  
And Fry walks, unabashed, the Parnassian forestage,  
Revealing that the theatre hasn't lost her voice at all.  
Free her from the commonalty of words, give her the motile  
Facundity of verse, the concinnity of poetry,  
And she's as linguacious as she ever was.

E. E.